

spending time with his family. His four children and nine grandchildren were the light of his life, and what a life he led. Thomas Henry Draper passed away earlier this week at the age of 76, just a few weeks after he celebrated 50 years in broadcasting. We know that our little state had a place in Tom's big heart and we know that the legacy that Tom leaves behind will make a mark on Delaware for generations to come.

---

HONORING ELIZABETH "LIBBY"  
HERLAND

---

HON. NIKI TSONGAS

OF MASSACHUSETTS

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 14, 2017*

Ms. TSONGAS. Mr. Speaker, each year half a million people visit the Eastern Massachusetts National Wildlife Refuge Complex, eight individual wildlife refuges that are home to 30 miles of beautiful walking trails, canoe launches, treasured fishing spots, and peaceful scenic overlooks. Since 2003, Project Leader Elizabeth "Libby" Herland has been the steward of this 17,000-acre environmental jewel; a guardian of its remarkable landscape and a visionary who has helped protect six Federally-listed endangered and threatened species on eight refuges, which include many rivers and a portion of the ocean shore of Cape Cod.

Upon Libby's retirement on September 30, 2017, the Fish and Wildlife Service will lose one of its most dedicated and passionate officials. However, Libby's influence will remain visible and tangible for many years to come. Under Libby's supervision, the eight refuges that make up the Eastern Massachusetts National Wildlife Refuge Complex expanded outreach to urban areas, building on successful urban education programs in Lowell, Massachusetts, and expanded visitor facilities. Libby oversaw the construction of the Assabet River National Wildlife Refuge Visitor Center which hosts hundreds of school children year after year to learn about the natural wonders that surround them.

Libby dedicated herself to a lifetime of public service. During her 29-year career with the Fish and Wildlife Service, Libby served in a myriad of positions across the organization, from managing the Wallkill River National Wildlife Refuge in Sussex County, New Jersey to the Regional Partners for Wildlife Coordinator in Newton, Massachusetts.

After working closely with Libby for many years, I am profoundly appreciative of her commitment to wildlife, education, and her many years of effective leadership. Libby's visionary leadership will be missed across the East Coast of America.

I extend my sincerest thanks and congratulations to Libby on behalf of a grateful nation, and I am confident that even in retirement she will remain a steward of our environment.

CELEBRATING 100 YEARS OF  
FINNISH INDEPENDENCE

HON. RICHARD M. NOLAN

OF MINNESOTA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 14, 2017*

Mr. NOLAN. Mr. Speaker, I rise today as Co-Chair of the Congressional Friends of Finland Caucus to extend a warm welcome to Finnish President Sauli Niinistö, who is visiting Minnesota to celebrate Finland's upcoming 100th Independence Day, and attending FinnFest, an annual festival celebrating Finnish heritage and culture. FinnFest is held in cities across the U.S. and Canada, and this year Minnesota is especially honored to welcome the Finnish delegation in preparation for the 100th anniversary of Finland's independence later this year.

Minnesota is home to more than 60,000 Finnish-Americans, and our state's culture is enriched with many proud Finnish traditions and customs. Finnish Americans have established many Minnesota cities including Hibbing, Mountain Iron, Tower, Eveleth, and Virginia. Today, Finnish Americans continue to contribute to our state as leaders of industry, education, and local government.

It is truly an honor to represent so many proud Finnish-Americans in Congress, and to support our Nation's warm diplomatic relationship with Finland. Trade and tourism between our Nations continues to be mutually beneficial, with thousands of American's visiting Finland every year to experience Finnish culture firsthand, and explore Finland's many historic and beautiful sights.

Thank you President Niinistö for visiting our state and helping us celebrate Finnish heritage and culture during this very special year for your great Nation.

---

CELEBRATING THE ALLIANCE TO  
SAVE ENERGY'S 40TH ANNIVERSARY

---

HON. PETER WELCH

OF VERMONT

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 14, 2017*

Mr. WELCH. Mr. Speaker, I rise today to congratulate the Alliance to Save Energy on reaching its 40th anniversary and recognize their tireless efforts to improve the energy efficiency and increase the energy productivity of the United States. For four decades, the Alliance has worked with members of the House and Senate, of both parties, and every President and administration to find common ground around the idea of "using less and doing more". The Alliance has contributed to every major and minor piece of legislation dealing with energy efficiency passed by Congress and enacted into law since 1977. Simply put, without the Alliance, our economy would use more energy and do so less efficiently and productively.

The Alliance is a national, not-for-profit, public-policy organization that works on a bipartisan basis with policymakers and with prominent leaders in the fields of business, education, the environment and sustainability, and consumer affairs. The Alliance focuses its efforts on policies that promote the efficient use

of energy throughout the world to benefit the economy, environment, and security of the United States. And to do so, it leverages its own network to cultivate coalitions that endure for years.

Over the past 40 years, energy efficiency policies pursued and conservation measures taken by the United States have caused annual energy consumption to decrease by more than 60 quads (quadrillion British thermal units) and saved American consumers and businesses \$800 billion annually. And since the Alliance's establishment by Senators Charles Percy of Illinois and Hubert Humphrey of Minnesota in 1977, the United States has doubled its energy productivity, which means that today our economy produces twice as much gross domestic product per each unit of energy consumed. That is staggering, especially when considering the myriad ways the energy sector has evolved and our own lives, behaviors, and habits have changed.

Energy efficiency has enjoyed bipartisan support since the first policies were enacted in the wake of the oil crises of the 1970s. And much of that support hinges on the fact that energy efficiency is a reliable engine of job creation. Today, according to the United States Department of Energy, the energy efficiency sector now employs 2.2 million Americans. In Vermont, about 9,000 men and women are employed in the energy efficiency sector. Over half of this workforce is employed by small businesses. And in most cases, these are local jobs that are not readily exported or handled by workers overseas.

For the past four years, I have been a member of the Alliance's Honorary Board. My involvement in the Alliance's work reflects my belief in the importance of federal energy efficiency policy. It also lends me a platform to work with my colleagues to find bipartisan solutions to many challenges facing our modern—and modernizing—energy sector. I am honored to serve on the Alliance's Honorary Board along with colleagues Representatives MICHAEL BURGESS of Texas, ADAM KINZINGER of Illinois, DAVID MCKINLEY of West Virginia, DAVE REICHERT of Washington, and PAUL TONKO of New York.

The Alliance should be proud of its first 40 years. But the next 40 years will be even more important as we advance the energy efficiency policies we need to address the unprecedented challenge of global climate change. The Alliance and its diverse and committed coalition will be on the leading edge of what comes next in energy efficiency. It is my privilege to be part of the Alliance's efforts. Congratulations to Alliance on its 40 years of achievements, and good luck for its future endeavors.

---

COMMENDING LAKE COUNTY VETERANS AND FAMILY SERVICES  
FOUNDATION

---

HON. BRADLEY SCOTT SCHNEIDER

OF ILLINOIS

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 14, 2017*

Mr. SCHNEIDER. Mr. Speaker, I am proud to rise today to commend the Lake County Veterans and Family Services Foundation (LCVFSF) and the important work they do throughout the Tenth District to support veterans and their families.

LCVFSF plays a critical role in our community by connecting veterans with each other and the resources they need, as well as educating and counseling families to support veterans and service members. LCVFSF offers peer support and nurturing connections for veterans through programs such as the Cup-A-Joe coffee meetup, as well as close collaboration with the Dryhooch Drop-in Center and Catholic Charities to help find jobs for veterans.

This year, LCVFSF and its innovative approach to wellness were recognized by the Substance Abuse and Mental Health Services Administration (SAMHSA) for their work, *Fostering Healing and Recovery through Connection*.

During this National Suicide Prevention Week, LCVFSF deserves particular acknowledgement. Every day in the United States, an average of 20 veterans die by suicide. Each of their deaths is a tragedy. We owe it to the fine men and women who served us, and who may still bear the physical and often invisible mental scars of that service, to support them after they retire the uniform.

Later this month, LCVFSF is partnering with the Student Veterans Club of College of Lake County to lead a Ruck March to raise awareness of the epidemic of veteran suicide. Participants will march more than 20 kilometers from North Chicago to Grayslake in memory of the veterans lost every day to suicide. Many will walk with ruck sacks representing the symbolic weight carried by those who have fallen due to suicide and those who suffer from their loss.

For all their efforts to improve the lives of our veteran community and address the tragedy of veteran suicide, I thank the staff, volunteers, and supporters of the Lake County Veterans and Family Services. I wish them much success on the upcoming Ruck March and look forward to continuing to work with the Foundation in the days ahead.

#### HONORING NICHOLAS PAYTON

### HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 14, 2017*

Mr. CONYERS. Mr. Speaker, trumpeter and composer Nicholas Payton will be honored this year by the Congressional Black Caucus Foundation at the Jazz Concert that will take place during the 47th Annual Legislative Conference. Mr. Payton will perform at the concert with bassist Ben Williams, who will present his *Protest Anthology*. The concert will take place on Thursday, September 21, 2017, at the Walter E. Washington Convention Center, in Washington, DC. Mr. Payton will also receive the 2017 CBCF ALC Jazz Legacy Award for his contributions to jazz and world culture. To acquaint you with his accomplishments, I am pleased to share the following biographical information from Mr. Payton's website.

Like a master chef possessing a deft sense of proportion, taste and poetic flair, this forward-looking heir to the traditions of New Orleans blends an array of related musical food groups—Bebop, Swing, the Great American

Songbook, New Orleans second-line, Mardi Gras Indian, Instrumental Soul, Rhythm-and-Blues, Urban, Hip-Hop, and various Afro-descended dialects of Central America and the Caribbean—into a focused sound that is entirely his own argot.

On his latest recording *Afro-Caribbean Mixtape*, propelled by keyboardist Kevin Hays, bassist Vicente Archer, drummer Joe Dyson, percussionist Daniel Sadowick, and turntablist DJ Lady Fingaz, Payton seamlessly coalesces his interests, drawing on a global array of beats, melodies and harmonic consciousness to serve his lifelong conviction that music is a process by which the practitioner uses notes and tones to map identity and tell a story.

Payton states, “I’ve incorporated elements from all the things I’ve written and spoken about for years. It speaks to the moment politically in an overt way that my other albums don’t. On a musical-conceptual level, I think it’s my greatest work thus far.”

Payton’s aspiration to reclaim and redefine Black American Music fundamentals is a fulfillment of his birthright. He grew up across the street from Louis Armstrong Park, historically known as Congo Square, situated deep in the Treme, the neighborhood home base of many seminal New Orleans musicians and artists. In the 19th century, on Sundays only, enslaved Africans were allowed to gather in the public space of Congo Square to openly express African culture through singing, dancing and the playing of drums. Payton’s mother, Maria, is a former operatic singer and a classically-trained pianist, who at 70, still performs in church; his father Walter, a bassist-sousaphonist and music educator was a mainstay on the Crescent City music and recording scene. He would take his young son to gigs. He gifted Nicholas a trumpet when he was four.

“Our house became a rehearsal space for whatever band my father was in,” Payton recalls. “We had a big living room and a grand piano, and other instruments. Trumpet appealed to me most of all the instruments I saw around, and I got one for Christmas when I was four.” In just his childhood, Payton also became a proficient practitioner of tuba, trombone, woodwinds, piano, bass and drums. Before the age of 9, he sat-in with the Young Tuxedo Brass Band, a unit formed at the turn of the century that specialized in traditional repertoire. By 11, he received his first steady gig in the All Star Brass Band, a group of peers led by Trombone Shorty’s oldest brother, James Andrews, who were deeply influenced by the rhythmic and harmonic extensions of various bands. Mardi Gras Indian music was in his back yard, and he played no small number of rhythm-and-blues and hip-hop sessions. “I played all sorts of music,” Payton says. “I did everything.”

As a small child, Payton took as role models the “kool kats” who attended his father’s wee-hours rehearsals: drummers James Black and Herlin Riley; saxophonists Fred Kemp and Earl Turbinton; trumpeter Clyde Kerr, Jr.; and pianists Ellis Marsalis and Professor Longhair.

Not long after joining the All Star Brass Band, Payton started digging into his father’s record collection and came across Miles Davis’ *Four and More*, with George Coleman, Herbie Hancock, Ron Carter and Tony Williams. “I put on the second side first, and from

the moment I heard Tony’s 8-bar intro on sock cymbal, I was like, ‘I want to play music for the rest of my life.’ I listened to that record every day, to the point where I learned all the solos. I wasn’t trying to transcribe them. I’d just listened to it so much that I learned all the music, every bassline, everything.”

“After that, I listened to Freddie Hubbard, Red Clay, and then I went to Clifford Brown. Then I went to Louis Armstrong, who I wasn’t really into at the time. Even though I was playing in brass bands, I saw myself as doing something more modern. Wynton Marsalis and Terence Blanchard were my hometown heroes. I wanted to go to New York and play with Art Blakey, and do what they did. But Wynton told me, ‘All that stuff you’re checking out is cool, but you need to check out Pops.’ I was like, ‘Man, I don’t want to listen to that Uncle Tom music.’ I thought about the handkerchiefs and bucking eyes, the things that were shameful and debilitating to Black people, and I didn’t want any part of it. But through Wynton’s influence, I started investigating Armstrong, and found Pops was the catalyst for all of this other stuff that I love and listen to. I developed a simpatico.”

On the strength of his New Orleans upbringing and various concert appearances playing Armstrong repertoire on Jazz at Lincoln Center engagements with Marsalis, Payton—who had already established bona fides as a consequential modernist trumpet voice as a member of Elvin Jones-led ensembles on various tours and albums (*Youngblood*, *Going Home* and *It Don’t Mean A Thing*)—was soon branded as “the second coming of Armstrong.”

With the 2001 Armstrong homage, *Dear Louis*, Payton said “farewell to a perspective on playing music in terms of a repertory view of the masters,” and hello to the notion “that I would solely create music from my perspective as a young man in this world today.” That perspective, he adds, ties directly to his formative New Orleans experiences.

In 2014, Payton changed the name of his label from BMF to Paytone and released a trilogy of albums—*Numbers*, *Letters*, and *Textures*—that showcase the fruits of his decision a decade earlier to eschew the practice of writing tunes in favor of “creating moods, distilling the compositional element to its most essential thing.” He said: “If a melody comes into my head while walking through an airport, I’ll hum it into my Voice-Memo. If I dream a melody at night, I’ll walk to the keyboards in my bedroom and play it into my phone or recorder. I stockpile these ideas, and quite an accumulation of motific themes have built up.”

Payton’s ability to infuse early 20th century repertoire with idiomatic authority and life force elicited a comment from the late trumpeter Adolphus “Doc” Cheatham, who shared bandstands with the seminal pioneers of the 1920s and beyond, and was 91 when he recorded the Grammy-winning *Doc Cheatham & Nicholas Payton* in 1996. Doc described Payton, “He is the greatest of the New Orleans-style trumpet players that I’ve ever heard. And every time I hear him, he sounds better and better. I haven’t heard anybody like him since Louis Armstrong.”

Mr. Speaker, Nicholas Payton is a living jazz treasure and I urge all members to join me in commending him for his magnificent contribution to American and world culture.